IN THE WORLD OF

Some of the Wonders of His Planeforte Innovations He and Chopin the Keyboard Revolutionists—The Promised Publication of Wagner's Memoirs

A hundred years since the birth of Liszt It hardly seems possible. The world crowded with pianists who declare that they were the favorite pupils of this of them so foreign to the melody as to extraordinary man. Several real pupils are to be counted and some of them are still playing the piano in public. Two years after Liszt Wagner was born. What history came out of the lives of these twe. Liszt, unquestionably the most irresponsible, romantic, independent figure in the entire records of musical life, had daughters. One of them became the wife of Olivier, the distinguished French Cabinet Minister. Another was joined in oly wedlock to that remarkable person Hans Guido von Bülow.

She refused to stay joined. She was just as independent as her father. When she met Richard Wagner she recognized in him the man to whom she ought to have been joined. Not having any good and sufficient reason for divorcing Von Bulow, she simply left him and went away with Richard Wagner. Von Bülow adored the genius of Wagner. He threw up his hands and uttered the immortal words, Oh, if it had only been some one whom

But Wagner? That was out of the and the sufferings of Von Bulow must not be permitted to interfere with the operations of divinely fashioned genius. Papa Liezt was less hurt by his daugh-

ter's desertion of her husband than by her change of religion. She had to change it in order to get into circumstances which finally made a marriage with Wagner possible. Meanwhile, Siegfried was born, and Wagner was filled with great joy. Liezt continued on his independent way. Many times he lifted Wagner out of the slough of despond.

Who does not recall the despairing leter which Wagner wrote about his Lohengrin"? It seemed such a pity to him that the notes should never sound from off the death pale paper. He cried to Liszt, "Produce my Lohengrin. And lo, the answer came that the great pianist had long been preparing it at the ducal court of Weimar, and that it was almost ready to be performed.

Wagner might have heard it if he had not so nefariously mixed himself up with revolutionary doings. He had to hie himself away over the borders of Germany and slink into obscurity in Switzerland where he wrote many polemic pamphlets to tell the world what his artistic purpose were; where he brooded upon the deeps of lyric art, where he met Mathilde Wesendonck and tried to enact "Tristan und Isolde" on the banks of a lake instead of beside the ocean.

All these things happened but vesterday for Wagner died in Venice in the match less Vendramini palace in 1883, and Liezt followed him to the land of silence in 1888. And Liezt was born in 1811, a century ago. World, an autobiographic sketch. Beethoven had not yet given the world the Ninth Symphony; Weber's "Der Freischütz" was not to be born for ten years. Chopin was only a year old. Verdi was not born till 1813, Wagner's year. And now we are in the midst of the polyphonic puzzles of Richard Straues and are trying to understand how it is that Débussy makes songless tunes and tuneless song out of the dead bones of Greek scales.

When Liszt was born piano playing was in its infancy. Now it seems as if it could go no further. What it is to-day chiefly to the wonderful explorations of the instrument by Liezt himself and to the marvellous innovations of

palette of modern tone color was added to the equipment of the pianist. How many students of the piano know what Liszt accomplished in the one matter of the position of the wrist? In the earliest days of piano playing the proper position of the hand was decided by that of the elbows, which were below the level of the keyboard. Thus the backs of the hands slanted from the roots of the fingers downward toward the wrist. This position answered very well the demands of a wide stretches and the rest of the time permitted it to hang idly down. Bach refingered the scales and intro-

survived till our time. In doing so he his wife were going out, leaving me alone found that in order to place the thumb especially in passing under fingers in scale passages, it was necessary to raise the backs of the hands and curve the fingers, which had hitherto been exposition of the hand over the keyboard mained at the basis of piano playing till our own time.

The requirements of fine technic in the time of Bach and in that of his son Carl Philip Emmanuel, who did so much the advancement of piano music and the manner of performing it, called for a flat position of the back of the hand. For the execution of the music of this the great composer's own story of some period, which demanded above all things perfect equality and smoothness in scale If the self-revelations contained in this

But when Chopin set out to make the plane sing with variety of tone color and to demonstrate the wonders of the pedale, and when Liszt, following him, essayed to make the piano the rival of the orcheetra in brilliancy, power and nobility of tone, it became evident a new position of the hand must be found, one which would enable the fingers to strike the keys with a downward and forward blow. a combination of blow and pressure. This method of operating upon the keyboard would give the fingers far more power and would enable them to exert that power not only in mass but independently. To accomplish this purpose Liszt introduced the position which elevates the wrist above the level of the roots of the fingers, so that if you were to place a penny on the back of the hand it would slide downward and forward

and fall on the keys. When we listen now to such artists as apparently unyielding apparatus of a rehearsals. the pedals singly or in commination.

ers employ different ways of making the impact of the finger upon the key. Each of these ways draws from the responsive strings a different quality of tone when to every one of these ways of holding the hand and the fingers and of striking the keys is joined one of the numerous pedal effects the pianist adds to his reper-

tory a whole new range of tone tints. For instance the raising of the damper permitse free vibration of the strings, and the planist who has a perfect musicianship will utilize this one effect in such a way that he will enrich certain passages with a bewildering wealth of overtones, none create pungent discord. When he reaches the point where this would result he drops the dampers on the strings and raises them immediately as he enters the region

of a new series of overtones. This use of what is commonly called the "loud" pedal is diametrically opposite to the practice of inferior pianists, who raise the dampers and keep them up till they have the whole interior of the instrument vibrating in a muddle of sounds which cease to be musical simply because they

are acoustically at war with one another Amateurs use the "loud" pedal when they wish to make a big noise, and noise is precisely what they get. By a similar process of reasoning they use the "soft" pedal when they are in search of a pianis-The artist finds other uses for this pedal, for he employs it in creating tonal All these devices of the pianist have

been carefully studied in certain excellent books on the art of the piano player. But it seems to the present writer that one of the points not sufficiently emphaquestion. The world 'needed Wagner, sized is the fact that pianists have without question learned something from the characteristics of the harp and its music. The slurred scales, which play such a part in modern piano music, were undoubtedly suggested by the harp glissando. Every great keyboard technician can play scales staccato, semi-staccato, legato and with a slur, which is the last step before an actual glissando with the dampers raised.

Harp color suggested not a few things to the exquisite ear of Chopin. So, oo, other instruments have suggested color effects, and the really wonderful achievements of manufacturers in delicac and responsiveness of action, in sustaining power and in equality of scale have enabled pianists of the present day to perfect the ideas of Chopin and Liszt till the piano has come to be the superior of all other solo instruments in its range of dynamics, its variety of tone tints and its brilliancy of utterance, while it is almost their equal in expressive nuance.

At the time of this writing a despatch from Frankfort has just been published stating that the memoirs of Richard Wagner are to be published. The despatch. which was as nearly correct as such despatches generally are, asserted that it had long been suspected that there was such a set of memoirs. This is perfectly true as far as it goes. But it does not go far enough. For years there has been no doubt that Wagner's memoirs were in the hands of the family at Bayreuth.

In the winter of 1842-43 Wagner wrote. at the request of his friend Heinrich Laube, editor of the Journal for the Polite was at the time when Wagner was living in Dresden, whither he had gone to superintend the production of "Der Fliegende Hollander." The story, which is found in the first volume of his collected prose works, ended at the point of his departure from Paris for Dresden.

Those who best knew Wagner in his later years never supposed for a moment that this man, so convinced of his own value to the world, would stop with this brief sketch, written at a time when he had not begun to get the start of mankind. In fact there is testimony that as long ago as 1872 his intimates were acquainted with the existence of an autobiography. Chopin in the treatment of music composed This evidence may be found on page 331 of Ferdinand Praeger's "Wagner as I Between these two the possibilities of Knew Him," which was prepared for the variety of touch and the pedals were press by the present writer in 1892. Some Wagner's activities in the revolution of 1848 have been dispoved, but there is no reason to believe that he was inaccurate

in regard to this matter of an autobiography. He says: In writing of Wagner as I knew him I have touched upon certain subjects and criticised him in a manner which I am aware many of his worshippers might shrink from. But in this I have in no way offended Wagner. He wished to be known as he was. Indeed he has written technic which utilized the thumb only in his own life, which, should it please the Wagner heirs, may one day be given to the world to its great gain. I became aware of the existence of this autobiography duced the use of the thumb which has in the following manner. Wagner and at Triebschen. Before going Wagner in a position to be employed frequently, placed in my hands a volume for my perusal during his absence. 'It is my

autobiography,' he said. 'Only Liszt has a copy; none other has seen it, and it shall not be published until my Siegfried tended. He thus radically altered the has reached his majority.' I read it carefully, and I may state that, without touch and introduced a practice which has re- ing upon any of the matter contained therein, in my treatment of Wagner I have not uttered one word to which he himself would not have subscribed."

> Siegfried's majority was reached some time ago, as the son of his father was born in 1869. But the Wagner family has evidently felt that up to the present the time was not ripe for the publication of of the most important years of his life this position was ideal. It work are as full and convincing as those found in Wagner's letters to Mathilde Wesendonck and in some of the Liszt correspondence it will be a very valuable

Munich has sent out the usual yearly announcement of its coming festival of Wagner dramas at the Prinz Regenten Theater and of Mozart performances at the Residenz Theater. These representations are decidedly interesting to American music lovers who chance to be travelling in Europe in the summer season But it ought to be said in all fairness that it cannot repay any American to cross

the ocean merely for their sake. The "Ring" productions at the Prinz Regenten Theater excel those to be witnessed at the Metropolitan Opera House in the perfection of detail in the scenic department and the care bestowed on the minute elements of the stage action. The orchestra is not as good as that at the Metropolitan, though it is conducted with surpassing skill. The chorus Busoni and hear the beautiful gradations is better and in action it is remarkably of color which they extract from the efficient by reason of long and arduous

piano we must try to bear in mind the But the casts at Munich can not vie wide range of effects made possible by with those to be heard at the Metropolitan. the combination of the different varieties Indeed the American swiftly discovers of touch with the several ways of treating that certain impersonations which stand forth in dominant merit at Munich are All the methods of holding the hand and familiar here, as in the case of the inthe fingers are now employed by pianists comparable Mime of Mr. Reiss and his exaccording to the result which they desire to produce. In addition to these the play-

on the shoulders of the local Munich company, then we find that the only singer who measures up to the standards of New York is Mr. Feinhals, who was

once a member of our own company. Why would it not be a good idea for the Metropolitan impresario, Mr. Gatti-Casazza, to send circulars through Germany inviting the grave and reverend Teutons to come over here and attend a real Wagner festival? Wouldn't they W. J. HENDERSON. sit up!

## NOTES OF MUSIC EVENTS.

"Die Meistersinger" on next Friday evening will be a welcome addition to the season's réper toire at the Metropolitan Opera House. Mr. Toscanini will conduct. Carl Jörn will have the rôle of Walther. Mme. Destinn will be Era. Mr. Mr. Witherspoon Pogner, Mr. Goritz Beckmesser. Miss Farrar will sing the title rôle of Madama also include Mr. Scottl, Mr. Didur and Mr. de Segurola. "Kënigskinder," with Mr. Jörn for the first time as the King's Son, is the Thursday Hertz will conduct. Saturday matinee's opera Farrar, Mme. Fornia, Mr. Smirnoff, Mr. Gilly. I mythical subjects and showing the evolution of that creative power, as poet and musician, which

Mary Garden's many admirers in New York will be gratified to hear that Andreas Dippel, general manager of the Chicago Grand Opera Company, has chosen "Thais" as the first of the series of French operas to be given at the Metro-politan Opera House by his company on Tuesdy Renaud as Athangel, the monk: Mr. Dalmores as Nicias; Mme. Bressler Gianoli, who has not been heard in New York for several years, will be the Albine. Mr. Huberdeau will be Palemon, and Mr. Nicolay the servant. Two names in the cast new to New York will be Mile. Marie Cavan and Mile. Tina di Angelo, who will have the roles of Crobyle and Myrtale. The opera will be conducted by Cleofonte Campanini, the general musical director of the Chiesen comments.

Friends of the late Charles Gillbert, whose death left his family in very straitened cir-cumstances, feel that the concert to be given in his memory and for the benefit of his widow and little boy, will be in every way worthy of the cause. The artists who have aiready volunteered their services include Mmes. Emmy Destins, Geraldine Farrar, Mary Gardes, Louise Homer, and MM. Amato, Caruso, Dalmores, Renaud Scottl and Witherspoon. Checks should be sent to Rudolph E. Schirmer, treasurer, 3 East Forty-third street. The committee in charge of the concert is as follows: His Excellency the French Ambassador, honorary chairman; Etlenne Lanel, Consul General of France, chairman, and Mr. and Mrs. George F. Baker, Mrs. Charles T. Barney, Mr. and Mrs. Edmund L. Baylles, Mr. and Barney, Mr. and Mrs. Edmund L. Baylles, Mr. and Mrs. August Beimont, Miss Callender, Rawlins L. Cottenet, T. De Witt Cuyler, Mr. and Mrs. Paul D. Cravath, G. Gattl-Casazza, Mr. and Mrs. Robert Geelet, Mr. and Mrs. George J. Gould, Ellot Gregory, Mr. and Mrs. F. Gray Griswold, Mr. and Mrs. August D. Juliliard, Mr. and Mrs. Otto H. Kahn, Mr. and Mrs. John Innes Kane, Mr. and Mrs. Clarence H. Mackay, Mr. and Mrs. Orden Mills, Miss. Laura, J. Post, Mr. and Mrs. Orden Mills, Miss. Laura, J. Post, Mr. and Mrs. Ogden Mills, Miss Laura J. Post, Mr. and Mrs Sloane, Mr. and Mrs. James Speyer, E. T. Stotes-bury, Mr. and Mrs. Frank K. Sturges, Mr. and Mrs. W. K. Vanderbilt, Major G. Creighton Webb, Mr. and Mrs. Henry Rogers Winthrop

The only cycle of the "Ring" will be given on the afternoons of the following days: February 2. "Rheingold; February 9. "Die Walküre." with Mme. Fremstad for the first time in this opera as Brünnhüde: February 13 (Lincoln's Birthday). "Slegfried." February 22 (Washington's Birthday). "Gotte dämmerung," with Mme. Gadski as Brunnhilde.

A series of five historical recitals by Sigismond Stojowaki, the eminent Polish composer and planist, embracing plano literature in its most characterisic aspects from the seventeenth and fortnightly Saturday afternoons, February 4, and A March 4 and 18 and April 1 Thi eries, which affords a view of plano literature in its development, being given in New York for the first time, cannot fall to appeal to music lovers

Owing to tilness Mme. Liza Lehmann was obliged to postpone her concert which was to take place last Monday. The exact date has now been definitely settled for Monday afternoon, January 23, at the Hudson Theatre. This will be Mme. Lehmann's farewell performance in this books. For this concert Miss Constance Collier has been specially engaged to recite with music "The Happy Prince." The balance of the programme will consist of selections from "The Golden Threshold," "In a Persian Garden," "Four Cau-

Alexander Heinemann, the German lieder singer, will give another recital at Mendelssohn Hall Monday afternoon, January 23. At this concert Mr. fleinemann will sing for the first time an English song called "The Slumber Song." by Dr. Elsenheimer. The balance of the programme will consist of selections from Schumann. Schubert, Hugo Wolf, Handel and Herman.

Mme. Sembrich, who will arrive in New York to-morrow from the West, has prepared for her last recital in this city, which will take place on Tuesday, January 24, at Carnegie Hall, a programme of unusual beauty which begins with a selection of classical airs and songs. Among these are Mozart's "Das Velichen" and Bach's "Patron. das macht der Wind," which Mme. Sembrich has not sung in some years here. The second group, which will be entitled "popular and folk Songs," includes the gems of the folksong concert given recently at Carnegle Hall. Among the "Classical German Heder" will be found such popular numbers of Mme. Sembrich's Schumann's "Auftraege." and "De Nussbaum," and Loewe's "Des Glockenthurmer"

The third concert in the series of symphon concerts for young people will be given in Car-negle Hall on next Saturday afternoon at half past two. The programme will be of especial in that the orchestral numbers will be played by the senior and junior orchestras of the Music School Settlement under the direction of David Mannes. These two orchestras number 120 players and will show what is being done by young people with serious purpose and artistic ideals. Miss Kitty Cheatham will be the soloist and will give as her opening numbers a group of classic songs and stories, the first of which is written by Selmi Lageriof, who won the Nobel prize last year. The second part of the programme will be devoted to the real old negro folk music, most of which has never been written down and exists only as it has been passed on from the Souther of these songs, which soon in their true form will have disappeared. At the close of the concert "Dixie" and "The Suwanee River" will be sung by Miss Cheatham, accompanied by the orchestra.

Mile. Ada Bassell, the noted Italian harpist will give a concert in Mendelssohn Hall on Thurs-day afterneon, February 9. The programme will be a miscellaneous one, including a sonata for

Mischa Elman will begin his programme his recital in Carnegie Hall on the 28th with Gold mark's suite for violin and plane, which has not been heard in this city for some time. His pr gramme will also include an aria by Max Roger which is new to concertgoers in this city. Mr. Elman is the star at the Metropolitan Opera House this Sunday evening, the 15th, and also the special attraction for the concert of the 22d. Fol his recital on the 28th Elman will go West and

Maurice Renaud will give his second recital in Carnegie Hall on Tuesday afternoon.

The adagio from Emanuel Moor's quarter opus 59, will be a feature of the Flonzaley Quar-tet's second chamber musicc oncert in Mendels-sohn Hall Tuesday evening, January 24. The works of Moor are not so well known in this country as in Germany. His operas, "Die Pom padour," "Andreas Hofer" and "Hochzeits

orchestras. Of his other compositions which include plano pieces and songs, the string quartet in A, opus 80, is considered especially interesting. Other features of the Fionzaley concert will be Hugo Wolf's "Italienische Serenade," Haydn's quartet in G minor, opus 74, No. 3, and Beethavel's courter in the Merchant Service of the Serv Beethoven's quartet in F major, opus 59, No. 1.

The programme for the Russian Symphony lety concert on Thursday evening is as follows Society concert on Thursday evening is as follows: Introduction and Wedding Procession, "The Golden Cockerei," (first time), Rimsky-Korsakow Suite, "Christmas Eye" Rimsky-Korsakow Orchestra and the MacDowell Club. "Dawn". Tschalkowsky

The MacDowell Club "The Falling Snow Flakes" Waltz from the "Nuteracker" (first time) ..... Tschalkow Tschalkowsky "Nuteracker" (first time) Tschalkowsky
Orchestra and Chorus.
Piano Concerto, B Flat minor Scharwenka
Played by the Composer.
March, "Slav" Tschalkowsky

another popular all-Wagner programme to be given by the Philharmonic Society of New York as Finkerton. Mme. Fornia as Sutuki, and Mr. Scotti as The Consul. Mr. Toscanini will conduct. "Bohème" will be sung Wednesday evening, with Miss Alice Nielsen as Mimi, Mr. Smirnoff as Rodolfo, Miss Alice as Musette. The cast will also include Mr. Scotti, Mr. Didur and Mr. de Segurola. "Kënigskinder," with Mr. Jörn for merung." the crowning scene of the cotter of the merung." merung," the crowning scene of the entire Nibel-ungen cycle. The orchestral numbers include the overture of "Rienzi," the prelude to "Lohennight's bill. The rest of the cast, including Miss
Farrar, Mine. Homer, Mr. Goritz, Mr. Reiss and
Mr. Didur, will be the same as heretofore. Mr.

merung." This programme is intended to re will be "Orfeo," with Mmes. Homer. Rappoid, the early and simple metodic forms and style of "Tannhauser," "Lohengrin" for the benefit of the French Hospital, with Miss dammerung," all employing in increasing measur

> Tuesday evening, January 17, and Friday after noon. January 20, the society will offer a programme of modern works, an overture. "Katchen von Helibronn," by Pfitzner: the Fourth Symphony of Mahler and the symphonic poem "Heldenleben," by Richard Strauss. Mme Bella Alten of the Metropolitan Opera Hous will sing the solo part of the Mabler symphony

Edmond Clement, the French tenor and las week's Phiharmonic soloist, will give a song re-cital in Carnegie Hall next Wednesday afternoon. January 18, at 3 o'clock. The programme in cludes a choice list of songs by Lalo, Massenet Faure, Hahn Grieg, Debussy, Chadwick, Hen-schel and others, several of which will be sung

take place at Mendelssohn Hall on January 17 The programme is as follows: Quartet in P major, op. 59, No. 1. The planist will be Courtlandt Palmer

The Gisela Weber Trio's next concert will take place at Mendelssohn Hall on Thursday evening. ...... Forellen Quintet ....

At her recital in Mendelssohn Hall to morro afternoon Autumn Hall, violinist, will play Saint. Saëns's B minor concerto, Ernst's "Hungarian Melodies" and other compositions

The programme of Josef Hoffmann's plano recital at Carnegie Hall on Thursday at 2:30 is Sonata Appassionata, op. 57. Rhapsodie, G minor... Intermezzo, A major... Intermezzo, B minor. Etudes Symphoniques

TO AVOID BRAIN FATIGUE. Rest for the Society Woman-How to Work.

Paris correspondence Pall Mall Gazette Dr. Toulouse, the interesting medical writer, discusses the cause and prevention of brain fag which brings on neurasthenia and other troubles. Every Parisian with emoracing plano literature in its most arisic aspects from the seventeenth and sthe centuries up to the present day, is seed to be given in Mendelssohn Hall on ordinary business or professional duties transactions-is added a round of Not even the most lazy person, declares and teas, or the tranquil bureaucrat can

books.

There are two sorts of intellectual activities. The first is spontaneous, as when we meditate on subjects which are rather vague: ambitious dreams, emotional memories or general wool gathering. The mind goes and comes, makes excursions and returns to the central point and dashes off again on a thousand subtle trains of thought. This activity is the least fatiguing. Easy reading, such as novels of action, travels and memoirs, approach this kind of thought.

A work where creation is the important element often takes this turn, and this will surprise many persons who have a great respect for mental speculation. A great savant like Henri Poincaré (the Erench mathematician) or a poet like Musset proceeds in this manner without more restraint or fatigue than that.

"That is why artists, savants, inventors and business men are capable of remaining so long at their work.

"Our second mode of intellectual activity is more a question of will power. The conscious attention is constant and retains the mind on a straight road, which it cannot leave. An accountant represents this other kind of work. When the brain suffers from malaise, which diminishes its power of activity, a little sum in figures increases excessively the fatigue. Creation by effort of the will is very wearing."

The doctor concludes that work which is largely mechanical, neither intense intellectually nor muscularly, such as copying, sewing, folding, &c., depresses the energies to the point of rendering the effort painful.

"Root out of your mind the prejudice that work exhausts by reason of its invented the constant and work work when the work of a trans-

Painful.

"Root out of your mind the prejudice that work exhausts by reason of its intellectual value. The efforts of a translator can be more fatiguing for the brain than the inventive work of a savant in his laboratory. That which definitely counts is the expenditure of energy and not the result.

result.

"In work one must banish from the mind all that is not useful: the tumult of ideas and feelings which accompany in persons insufficiently trained a sustained application, just as the novice on the bicycle un-

insufficiently trained a sustained application, just as the novice on the bloycle unnecessarily contracts his muscles.

Among other advice the doctor gives to avoid the symptoms of the fashionable complaint is to establish neutral zones in one's work—occupations of a less intensity. The society woman should read in hetween her fatiguing visits: in the professional world we are counselled to go out and buy something in a crowded shop or to attend to a machine when we are fatigued. And it is the pace that kills. Hasten slowly. When we have much to do we are to go slower. And to the shop assistant he says: "Don't try to serve two people at once."

two people at once."
Finally we are to know when we are doing too much by the quality of our sleep. If it is troubled by dreams of work then it is time to put on the brake.

## SPECIAL, NOTICES

Overfatness Condemned

Fat, or even fattish, women readers who want to be in the mode this year must understand that the demand is for lines, not urves, and govern themselves accordingly.
That means OFF with the fat. It has become a duty. Many are trying exercise or dieting; but it is certain they will find clined. "I never saw such a fellow as these methods too slow and unreliable. The Charlie Towle for forcing the goods or cheapest and safest way to get in form for the Directoire mode is by means of Mar-mola Prescription Tablets. Any druggist (or the Marmola Co., 186 Farmer Bldg., De troit, Mich.) will give you a large sized case of these elegant little fat reducers, contain ing a good, generous supply, for seventy-five cents, and even this quantity should be enough to make a decided impression your excess fat. Many have lost as much

as a pound a day. These Marmola Prescription Tablets may these Marmola Prescription Tablets may be used with impunity and likewise perfect confidence, for, being made strictly in accordance with the famous Marmola Prescription, they are of course, quite harmless. They are rather beneficial than otherwise, in fact, never disturbing the stomach or causing a wrinkling of the flesh.

## The Ring

Judge Josiah Marcellus, looked with satisfaction upon the substantial figure in

gray tweeds that might well have just stepped from a country banker's office. "Are you off for Greyroofs, Abe?" he aid. "Well, I must admit that you look said. the part of Mr. Abel Rounce, the philanthropic capitalist from the interior of the

State. "Not a very hard one, sir, to carry off, returned the detective, "since all I have to do is to say little and look sufficient."

"Yes, and fit, my man. There's the point. You inspire confidence. Why, in a day you ought to have the respect of every member of the Benevolent League and be a long way toward solving the mystery of the losses so many of its male members have suffered." "Are they confined to the men, Judge?

You didn't mention that before?" "Yes; this supplementary letter from Duggold states that though a score of ladies and gentlemen have been his guests for a week, not one of the ladies has met with a loss, though all have valuable jewels with them. The men and the men alone have been robbed of their papers, money, watches, pins and rings.

"Is it any wonder that Duggold is bound to have you down to ferret it out? They have been so nice about it, too. Each one has simply reported his loss privately to him, and then has said nothing further about it. But yet a spirit of restraint, if not suspicion, prevails which threatens to ruin this important movement to centralize individual charities.

"I should be glad, sir, to find a case just a single case, of feminine loss on my arrival. It might simplify matters.

"On the principle that the exception tests the rule? Well, avoid specializing, Cronxite; it does not do, you know, to argue from a particular to a general. But joint secret, Mr. Rounce?" she asked.

"Yes, madam, but not now," he an the rule? Well, avoid specializing, Cronkplain it fully to you. He is to meet you at the station and drive you to the house for that very purpose."

Abe Cronkite's wish was gratified Hardiy had Oscar Duggold got his spirited horses well in hand and down to their

weeping. A string of matched diamonds had been taken from its case in her bureau drawer while she was at the golf links this morning. She were them for the "You didn't hear anything or feel this morning. She were superb."

You with the anything?"

Yes I did, too. Just before I roused I "Yes I did, too." "Tell me about her, sir," said the de-

"You ought to consult the society papers for that. Julie Duveenor has been quite the swellest thing going since she came back from Paris a year after old Peter Duveenor died and left her a cool million to temper her grief. A pretty woman, a lovely woman, above all a charming woman. First you admire her and then suffering. you worship her, don't you know? is what makes her so invaluable to this movement, though it may be no more than a fad to pass the time. "Many men, many motives, sir."

that is the point, from Charlie Towle whose sympathies are strong even though ing," she began. "Well, that is right, I think. At least it smells like him sometimes him to draw a check or even a am." And she laughed bitterly. cigar, to old Dr. Crozier, who brings to The detective sat for a moment in the Shall we go?" By Jove, speaking of angels, here is the diagnosis. Then doubt hardened into

road and gave her cool, ungloved hand so cordially to Cronkite. Her full red lips smiled pleasantly, though her gray eyes seemed keen as she said: "I have heard so much about you. Mr.

Rounce. Now our circle is complete."

"And the good work can go on without any interruptions," responded the imperturbable country banker

"Oh, we haven't had any interruptions Only a ripple of excitement now and ther to keep one's spirit the more serene for being stirred. Shall I tell him, Mr. Duggold? Every one says he has such won-derful judgment. I mean common sense; that is the higher term. Yes?"

And Mrs. Duvenor proceeded to detail the loss of her diamonds.

"Now, between, I mean among, us three, don't you think that we ought to catch the thief and recover them?" she

oncluded.

I have, it is true, had considerable experience growing out of the inevitable peculations consequent upon the banking business," replied Mr. Rounce. "Secrecy is the first requisite; pray confide the matter to no one else, my dear madam. Then comes a thorough understanding of all the circumstances which may not only

Duggold. "I know I was just opening the morning mail."

"Ah; so much the better, for no significance would attach to her call. Pray keep cheerful and gay, madam, so that the thief may think that the diamonds have not yet been missed."

Both cheerful and gay was Mrs. Duveenor when as they drew up at the porch again unassisted she sprang out and loined a tall young fellow languidly strolling up and down. Far more soberly host.

ing up and down. Far more soberly host and guest went into the office in the rear of the main hall. On the desk lay the opened letters of the morning's mail, the top one bearing on its envelope the inscription "Law Offices of Josiah Marcellus." It announced Abe Cronkite's coming. coming.

- II.

"You better try one after all, Mr. Rounce said this tall young fellow in the smoking room one evering after dinner. "I can recommend them as not so bad."

"He not only can, but does," laughed Enoch Pulsifer, the stout brewer as he took the eigar which Cronkite again declined. "I never saw such a fellow as In its stead slumbered a glow as tender every one that he doesn't fancy a little bit. Once in a while I see him cut off a tip and hold an end gingerly in his mouth for moment and then another good cigar is tossed away unconsumed.

get the aroma, the soul of it. Why bother on on with the gross materiality?"

too much for me," continued the brewer "Just a year ago to-night I swore off for a year; it seems a century. So I've got a year's smoking to make up to get myself back in shape from the fool resolution I'll do it, too, if I have to cut out sleep."

saying. "It can, it must be done. Let it increase and multiply for one hundred years. Then under the support and sustenance of this vast sum mankind will be freed from the original curse. There will be no more poverty, distress or sorrow. Wars will cease, and the millenium will dawn."

"On, I fear not; I looked in the different rooms for him."
I know. But it seemed to me when I followed him that he must have gone out of the house. Come, come!"
They stepped out on the moonlit grounds "Look!" cried Cronkite as they came to the side of the house where, as he also the side of the house where, as he also the side of the house where, as he also the side of the house where, as he also the side of the house where as the light was still burning in

lenium will dawn." lenium will dawn."

Such is the power of the fixed idea. that while the aged scientist continued even his wildest deduction seemed faasistretches himself; he has been asleep. See even his wildest deduction seemed feasito his years, he retired to his room there was a running debate covering the full range of practicable philanthropy. Towled yawned behind his hand and finally looked in a heast-phing way to Mark 1.

yawned behind his hand and finally nodded in a beseeching way to Mrs. Duveenor, who was seated by the edoor. She nodded back amusedly; and he, as if from a suddent thought tiptoed from the room. Cronkite waited five minutes and then followed his example.

The detective walked out on the porch and stood scanning the night. As he passed back through the main hall he met Mrs. Duveenor hurrying from one of the side rooms. There seemed an agitated strain in her fine gray eyes, but she stopped, laying a persuasive hand on his arm.

swered stiffly.

"There is no time like the present;
we can have a quiet tête-à-tête in that
little parlor." little parlor."

"In a moment then, if you will excuse
me." And with a formal bow he went
on into the smoking room.

Mr. Pulsifer was in there alone just

road pace before he began on his grievances.

"This thing has got beyond endurance.
Rounce," he said. "Half an hour before
I started Mrs. Duveenor came to me
I started Mrs. Duveenor came to

"Yes I did. too. Just before I roused I thought a woman was bending over me. Where's Duggold? He'd better get busy. My money came hard, and hard it goes, as I will tell him flat."

But here Mr. Rounce showed that common sense for which he was famous by persuading the irate brewer to remain quiet about the matter for twenty-four hours, while secret investigation was made into the repeated thefts from which the household, as he had learned, was suffering.

head as Cronkite entered the little parlor. Though she graciously made place for "Exactly so, but by their fruits ye shall him on the sofa beside her, her face showed know them. We all work together, haggard lines in the half light.

"You seem to think I am used to wait-

what he believes a Heaven inspired mis- deep meditation of a physician who has what he believes a Heaven inspired mission the fierce thoroughness of a scientist. Indeed a symptom at variance with his sake, for our dear sakes. Some one is coming: I saw the shadow descending through the landing window. There he is now, Yee, yes; it is Mr. Rounce; it is might, he required confirmation before was the young woman who swung herself into the trap from the side of the confirmation that the property is the shadow descending through the landing window. There he changing or abandoning deliberate conclusions.

"I see Mr. Rounce, all right; but where is the other one?"

"I see Mr. Rounce, all right; but where is the other one?"

"Pardon me," he replied. "I but sought a link to complete the chain." "Then you know who stole my dia-

"I know who has been stealing. As for your diamonds, let me first ask you a question. Do you know a Mrs. Jane

question. Do you know a Mrs. Jane Rodney? No? And yet from her description she must look very much as you looked on the day Mr. Duggold and I met you when coming from the station, and when you had been walking across the fields from the direction of the village.

"No, still? And yet it is strange that she should be sending to you at your town address a sealed package so valuable that she paid the highest rates to insure it. "Is it still no? Then of course you won't mind if I have the authorities impound this package to see if it doesn't contain the missing diamonds, in which case the superscription might prove strong evidence—"

"Oh, what do you think of me?" moaned Mrs. Duveenor.

"I think that for a woman so shrewd"
"Then the answer is 'yes,' dear," mur-

all the circumstances which may not only rouse our suspicions but in turn put the guilty person on guard. You discovered the loss at 11 o'clock and immediately notified Mr. Duggold?"

"No: it must have been half past 1 when she came into the office," said Mr. Duggold. "I know I was just opening the morning mail."

"Oh, what do you think of me?" moaned Mrs. Duveenor.

"I think that for a woman so shrewd as to be able to divine from the outside of Judge Marcellus's letter that the Mr. Rounce who was coming was really a detective, and so enterprising as thereupon the morning mail." "I think that for a woman so shrewd as to be able to divine from the outside of Judge Marcellus's letter that the Mr. Rounce who was coming was really a ring on her cool, ungloved hand. to set about to beguile him, you were not quite up to the mark of your calling." "Oh, but I had to get the diamonds out

of the house for fear of a search. I never dreamed that you would inquire!" "A most elementary step, madam,

though I admit a woman might not foresee it. But your accomplice should have warned you." "My accomplice? I have none, sir."

"What, not Mr. Charlie Towle, with his doctored cigars, which he is too lazy to smoke but not to distribute? How is it then that each and every man robbed in this house, as I have taken the pains to find out, had smoked one of the cigars he is so eager to distribute but not to smoke himself and then fallen into a deep sleep just prior to the theft? Let me tell you that I am only awaiting the result of a chemical analysis of the cigar I secured from him to put him under arrest. The fierce defiance faded from Mrs. Duveenor's eyes. She had surrendered

"Don't do that," she murmured. will confess my guilt. I will plead guilty.

pale cheeks.

will confess my guilt. I will plead guilty."

"Tell me first," asked Cronkite coolly,
"how you knew of what was going on?"
"Mr. Duggold told me confidentially before he wrote to Judge Marcellus about the successive thefts," she answered. Then I watched."

"Yes, and made deductions, just as I have done. And then you conceived this pretended theft of your diamonds in the hope that it would divert suspicion; that it would not prevent the inevitable conclusion based on the process of elimination of the men robbed from the men not robbed that one of the latter—there are only three of them. There are only three of them.

how he fumbles in his pockets; how dis-

IV.

As Mrs. Duveenor entered the summe couse Charlie Towle was on his feet languid, composed, elegant.

"Are you looking for any one. Mrs. Duveenor?" he asked. "Pray command me to do my little all." "What have you lost?" she demanded imost fiercely, ignoring his question. "Lost? Oh. ah. Nothing; that is to

say, less than nothing. Now I think of I did lose myself for the moment, but Il try not to do so again." "You have been smoking." "True, behold the butt of offence. And that's what a man gets for trying to turn over a new leaf. They have laughed at me so much for not trying my own wares that I thought I would do so when I had every reason to suppose I would be quite

knocked me out, it put me to sleep. Probably it wasn't light enough for me Come to think I don't very well see how it could be." Oh, to jest with me when I am so wildly in earnest. Tell me, if you have any heart left, where do you get your cigars? "I don't get them; I accept them; per

alone. To resort to pugilistic terms, it

haps these were put in my room, I don't remember. Why should I? I take what omes, like manna." Whatever comes, Charlie?" "Unless that poor thing, my honor orbids. Shall we go in?"

"I want to know more, I must know nore, about these cigars. "So do I; so must I; that's why I had better go in. A light just shot up in my room. Perhaps my stock is being reolenished, and just in time, for it is about

exhausted." She looked at the side of the mansion In the upper story four windows were alight in a row, instead of two.
"Who has that next room to you?" she

"That old poppy guy of a Crozier. I

"Wait, wait; for my sake, for your dear

"I see Mr. Rounce, all right; but where is the other one?"
"Here he is, Mr. Towle," said the detec-tive, advancing, "quite at your service. Here I am, madam, bringing my belated sheaves.
"It was old Dr. Crozier, after all.
might have known that a man with
hobby is irresponsible. I caught him
Mr. Towle's room with a fresh box

A Mosque for London

From the London Globe. It is proposed to erect a mosque in the capital of the greatest Mohammedan Power in the world, and the only surprising feature of the project is that it has not been executed before. The building is to cost
£100,000, to which the Aga Khan has already contributed £5,000. The committee
in control of the scheme is presided over
by Amir Ali and includes the Turkish and
Persian Ministers, as well as three members
of the Council of India.

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